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## BOOK REVIEWS

THE COMPLETE POETICAL WORKS OF SAMUEL TAYLOR COLERIDGE. Including Poems and Versions of Poems now published for the first time. Edited with textual and bibliographical notes by Ernest Hartley Coleridge. In two volumes. Oxford: The Clarendon Press.

Of the English poets of the first third of the nineteenth century none have been better edited than Coleridge. The successive efforts to put into print everything he wrote in the shape in which he wrote it reached a notable climax in the Dykes Campbell "Poetical Works" (1893). This followed the text of 1829 as the last upon which, to quote the words of Sara Coleridge, the poet "was able to bestow personal care and attention." It included much material until then unpublished, and was marked in every detail by sound scholarship.

But even the Dykes Campbell edition offers less opportunity for the complete appraisal of Coleridge as a poet than the beautifully printed, two-volume edition just issued by the Clarendon Press. Mr. Ernest Hartley Coleridge gave generous assistance to his predecessor; now he has finished a task which leaves nothing for a successor to do, at least for years to come. He has made accessible a considerable body of new material. This includes, *jeux d'esprit*, fragments, metrical experiments, six poems of some length (the most interesting in the manner of Wordsworth's "Poems on the Naming of Places"), and a dramatic fragment, *The Triumph of Loyalty*. Far more important, however, is the special characteristic of the new edition,—its collation of innumerable texts. It brings together the countless readings, erasures, and emendations scattered through the pages of all the note-books, holograph MSS., contemporary transcriptions, newspapers, magazines, and printed papers known to be extant. The number and the character of these variants are really amazing. They justify the editor's assertion that "neither the fineness of [the poet's] self-criticism nor the laborious diligence which he expended on perfecting his inventions can be gainsaid." Time may bring new material to light, but it is not likely to be of much consequence, nor will it impair the value of what Mr. Coleridge has done.

While much of the critical apparatus is in the form of foot-notes, the more important first drafts and alternative versions of poems are given in their entirety. For example, *Osoria* and *Remorse*, the "Lyrical Ballads" text of the *Ancient Mariner*, and the "Morning Post" form of the *Dejection Ode* are printed in full, while the *Eolian Harp* and *Youth and Age* are shown at several stages of their growth. Appendices contain much usable matter—nothing more convenient, perhaps, than the originals of translations and a careful bibliography.

The text which Mr. Coleridge has adopted as a standard is that of 1834, and he advances sufficient reasons for parting company at this point with Dykes Campbell. The arrangement is approximately or actually chronological. Volume I is given to the poems, volume II to the dramas, epigrams, etc.

It will be seen that the volumes answer the requirements of the scholar. Partly through the skill of Mr. Coleridge, partly through the care of the publishers, they are equally suited to the general reader.

GARLAND GREEVER.

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JAMES FENIMORE COOPER. By Mary E. Phillips. New York: The John Lane Co. \$2.50 net.

Although this new biography of Cooper brings out clearly the most attractive side of the novelist's character,—his simple, loyal, affectionate, lovable disposition, which manifested itself always to those nearest and dearest to him, and which in his own day was obscured in the public mind by the many unfortunate controversies he was engaged in,—nevertheless the student who expects to find in this volume much new or valuable material will be sadly disappointed. In spite of the fine portraits of Cooper and his family which it contains, the book is overcrowded with illustrations, some of which have only slight relation to the text; in the choice and arrangement of material it is characterized by a lack of discrimination; and in style it is careless and often crude. As a purely popular account of one of the finest figures in American literature, however, it will doubtless serve a good purpose in arousing a new interest in a writer who, though American to the core, is more fully appreciated in Eu-